CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Jack L. Warner, Stars Honored

IODE Declares Film Policy

"It has been the declared policy," wrote Mrs. Grant Gordon, national film convenor of the IODE, in a letter to eight provincial film convenors and presidents, "to bring what influence we can to bear upon local theatre managers to show pictures suitable for children especially at Saturday matinees, and upon parents to select only such

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Film Studios for British Columbia

International Artists Films Corp. Ltd. is completing plans for the erection of modern film studios on property situated in Burnaby, B.C., on the Grandview Highway, between Willingdon and Forest Lawn Memorial Park. In addition to 40 acres leased for 20 years from the municipality, the company has secured 75 acres for future development.

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Ottawa Presents Plaques for Work on 'Shining Future'

The Canadian Government last week presented Jack L. Warner, executive producer of Warner Bros. Pictures, and Bing Crosby, Cary Grant, Deanna Durbin, Herbert Marshall, Charles Ruggles, Irene Manning and others with plaques made from captured relics for their services in the making of "The Shining Future," a two-reel film distributed to aid the Sixth Victory Loan.

The presentations were made at a special luncheon of War Activities Committee (Hollywood

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JACK L. WARNER
Honored by Canada

Joe Marks Passes, Was Show Vet

Joseph Ethelbert Cyril Marks, 82 years of age, one of the seven widely known Marks Bros. who for over 50 years were members of Canadian theatre business, passed away recently at the Great War Memorial Hospital, Perth, Ont. Only one brother of the noted group survives, namely Ernie Marks, former Mayor of the city of Oshawa, and owner of

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Not Yet, John . . .

In "A Film Policy For Canada," which occupies the June 15 issue of National Affairs, John Grierson, Dominion film commissioner, does some groping on the subject of feature films for Canada. He writes:

"One way is for Canada to make its feature films in New York or Hollywood. We might build up in either centre a company for the making of Canadian films with an associate producership in one of the big international companies. Given a Canadian producer of the standing of say Hal Wallis or David Selznick, there would be nothing to prevent a program of four to six Canadian films a year, nor the building up around him of a team of actors and writers drawn largely from Canada."

Hollywood, Grierson points out, takes out $9,000,000 per year from the Canadian market. Last year the figure was $15,000,000. For that "it provides profitable entertainment, yes, but what besides?" His contention is that there aren't enough Canadian themes.

We asked some Canadian film men, whom Grierson described as "a loyal group of men," what they thought of the suggestion. The answer was: "Where will we get the money?"

"Nothing to Prevent . . ."?

Canadian film men would certainly like to see Canadian production under way. But Grierson's drum-beating won't cause any of them to join the parade because they don't think it's going anywhere.

It took 450 features of all kinds, including reissues, to draw $15,000,000 out of the Canadian market last year. Very few top-grade productions cost less than $1,000,000 to make. Anything requiring the talents of a Selznick or a

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Paramount Program Is Plenty Varied

The greatest variety of pictures in recent years are lined up by Paramount's 27 completed and six in-production films, according to the current master schedule. They represent an investment of $32,000,000.

The films break down into nine musical comedies, including "And the Angels Sing," starring Dorothy Lamour, Fred MacMurray and Betty Hutton with Diana Lynn and Mimi Chandler; Pine and Thomas' "Take It Big," with Jack Haley; "Rainbow Island," starring Dorothy Lamour, Eddie

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Ruggles to Rank

Wesley Ruggles last week signed a contract which places him in charge of all J. Arthur Rank productions aimed at world markets. He is now in Hollywood to arrange for writers, directors and players.

Atlantic City America's famous playground is a colorful background for the great array of stars in REPUBLIC's gay musical extravaganza. It's the kind of feature that is breaking boxoffice records regularly. Distributed by EMPIRE-UNIVERSAL.

Film Weekly

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HYE BOSSIN, Managing Editor

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IODE Declares Film Policy

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pictures for their children to see, and this policy shall be continued by the committee."

With each letter was enclosed a Canadian Film Weekly editorial entitled "Here Come the Vigilantes!" which appeared in the issue of July 5. The editorial quoted the annual report of the IODE film convenor on the subject of co-operation with censors. "While it is not probable that we should be members of the Board, it is possible that we could attend any screenings desired and also become conversant with provincial censorship and theatre inspection laws," the report stated.

Our point was that this was going too far in the direction of seeking privileges from the censor and would lead to what amounted to a policing of the film industry. The letter, which followed a discussion attended by Ed Wells, secretary of the distributors association; Mrs. Barbara Osler, former national film convenor; Mrs. Grant Gordon and Hye Bossin, editor of Canadian Film Weekly, explained that the IODE did not aspire to censorship rights. The report had been poorly worded.

Provincial convenors, the letter explained, though expressing opinions for their individual organizations, "should not consider themselves members of the Censor Board." In Ontario the convenor had been invited to attend a screening with representatives of other organizations to help provide opinions as to whether a certain film should be released. The invitation had been a matter of courtesy.

The editorial, stated the letter, "represents a complete misunderstanding of the aims of the National Film Committee."

The intention of the IODE to localize its work and approach exhibitors and parents is to be preferred to such practices as directing critical resolutions at censors and legislators, at the space for them.

Film Studios for British Columbia

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The film company has planned production of all types of motion pictures, and arrangements have already been completed for a series of four short subjects, to get under way immediately. Building of permanent studios will commence as soon as material is available.

Managing director of the new company is Donald A. McLean, Vancouver. Harold Cullerne, Burnaby, is the architect. Although it will be necessary to import some highly expert and experienced technicians, the bulk of the personnel connected with the industry will be Canadian.

Deseronto Ready

Theatre at Deseronto, Ontario, erected by Barnes & Davidson, is almost ready for business. Unnamed as yet, it will seat 450. Population of the town is 3,000.

L. to R.

Sergeant Perry Wright

Flying Officer Doug J. Evans

Sergeant Ivan Wilson

Flying Officer Doug J. Evans, formerly of Empire-Universal, was recently reported missing in action. The photo of these three Emp-U boys was taken overseas.

Not Yet, John . . .

(Continued from Page 1)

Wallis would cost that much and more.

Theatre patronage is based on the star system and players with mass appeal would be required. Presuming that some stars of Canadian extraction have that, it would cost something like $100,000 per picture in salaries for each. There are other questions. Would studios rearrange their schedules and lend their stars, for whose buildup they have spent millions, for someone else's gain?

Are actors and writers drawn from Canada sufficiently talented? Canada doesn't develop actors and most get their training across the line. And about writers—the only place screen technique can be learned is in a movie studio. That is, the kind of technique necessary for drama and entertainment. There are a few screen writers in Hollywood of Canadian origin and these have been away from Canada for years. It is generally admitted that Canadian writers and actors must go to the United States for a real chance. The coming of the CBC and the National Film Board has changed that very little.

Cold Facts and Figures

If it took 450 features, four weekly newsreels and numerous entertainment shorts and documentaries to bring back $15,000,000 in yearly rentals, how could four or six features pay for themselves?

For example, one of last year's most popular pictures cost $3,000,000 to make. According to Hollywood, Canada must provide four-and-a-half per cent of returns from the domestic market made up by the Dominion and the USA. To that must be added 25 per cent of the Canadian total for distribution costs. This means that this particular production should have returned $187,500. The production, almost played out, has returned about $125,000 in rentals so far. The studio, no doubt, showed a profit in Canada but not what it considered it should have. These figures, in proper proportion, apply to all feature films of a first-class type.

If Canada barely pays its percentage, how can it provide a 100 per cent return in production and distribution costs?

How about the world market? In competition and without preferred playing time, such films, which would have limited appeal, might not even return negative and distribution costs.

Would Canadian exhibitors maintain the sentimental or patriotic obligation which helps the distribution of Canada Carries On reels in favor of Canadian features? They would have to sell tickets on their own. Supposing some of the films are boxoffice flops, who would absorb the losses?

The English Parallel

Britain, with almost 5,000 theatres, cannot pay for domestic production with domestic exhibition. "We cannot, on the British market alone, recoup our costs of production," said J. Arthur Rank in demanding a world market. "Therefore, without a world market, we shall be strangled." Canada has 1,200 theatres and the United States more than 20,000.

Hollywood, says Grierson, hasn't provided enough films with Canadian themes. He makes no mention of the British, who have a special interest in Canada, as a source of such themes. Perhaps they will correct that.

Grierson's idea is a nice one but it isn't sound, according to the Canadian film and theatre men. Unless the government is prepared to subsidize production and exhibition. And we doubt that.

The Lord helps those who help themselves—even in the film business. Perhaps, in the future, when Canada has many millions more in population, Canadian production might be a good idea. But not now, John, not now. Nor even soon.

THE PICK OF THE PICTURES

Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 32 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Sensations of 1945

with Eleanor Powell and Dennis O'Keefe

UA-Stone 86 Mins.

SWELL ESCAPIST MUSICAL RINGS THE BELL AS POPULAR ENTERTAINMENT.

This one rings the bell as popular entertainment, and the average showman playing it will, during its engagement and after, bless the names of Andrew Stone, who both produced and directed, and United Artists, which provides the distribution outlet.

And—mark this!—the varied array of entertainment ingredients has been blended plausibly into a coherent story whole, credit for which goes to Frederick Jackson, responsible for the original, and to Dorothy Bennett and Stone who translated it into screenplay.

As a heroine, Jackson gives you Eleanor Powell, playing a stage dancer with an eye for the front page. When one of her sensational publicity stunts—a mystery woman (who happens to be her stand-in) takes a pot shot at her from a stage box—eclipses anything that her own publicists have accomplished, Eugene Pallette elects to withdraw temporarily and turn the publicity organization over to Miss Powell and his son and partner, Dennis O'Keefe. There's something more than business in his mind — Pallette would further a Powell-O'Keefe romance.

The Powell imagination runs riot—a tightwire walker crosses the Colorado Canyon, a circus is installed on a Times Square roof garden, Times Square traffic is demoralized via projection of Cab Calloway's "jive" on an outdoor screen, a new "Gay 90's" night club is launched. And all not without sundry complications which heighten the interest until finally, boy wins girl.

CAST: Eleanor Powell, Dennis O'Keefe, C. Aubrey Smith, Eugene Pallette, Mimi Forsythe, Lyle Talbot, Hubert Castle, W. C. Fields, Sophie Tucker, Dorothy Donegan, The Cristianis, Pallenberg Bears, Cab Calloway and His Band, Woody Herman and His Band, David Lichine, Richard Hageman, Marie Blake, Stanley Andrews, Louise Currie, Betty Wells, Bert Roach, Crandon Rhodes, Earl Hodgings, Constance Purdy, Joe Devlin, George Humbert, Wendell Niles, Anthony Warde, Gene Rodgers, Ruth Lee, "Starless Night" The Les Paul Trio, The Copelands, Mel Hall, "Uncle Willie" and Johnson Brothers.

DIRECTION, Very Good. PHOTOGRAPHY, Swell.

Bathing Beauty

with Red Skelton, Esther Williams

M-G-M 101 Mins.

NEW SKELTON PICTURE MAKES STRONG APPEAL TO EYE AND EAR; LOADED WITH POPULAR STUFF.

While the latest of the Red Skelton films is hardly his best, it is certain to do spanking well at the box office, thanks to the abundance of popular stuff that has gone into the picture's making. The film is a special treat for the devotees of jive and nonsense.

The picture filmed in exciting Technicolor is strong on enticements for eye and ear but extremely weak on story content. Even the comedy has been subordinated to the physical and musical aspects of the show. The picture is virtually one succession of musical and production numbers.

Skelton is cast as a songwriter who allows his work to wait while he pursues a romance with Esther Williams, the bathing beauty of the title who is member of a girls' school faculty. His marriage to the girl doesn't set well with Basil Rathbone, producer of a show for which the comic is commissioned to do the songs. So that Skelton will devote himself to his songwriting Rathbone splits the couple by getting the guy innocently involved with another woman. Skelton enrolls in the college in his attempt to win Miss Williams back. He succeeds in explaining everything after a series of ludicrous situations. The story gives Miss Williams, a swimming star, plenty of opportunity to perform in the water. Her biggest splash is in an extravagant water ballet that winds up the footage.

Skelton is good everytime he's given a real chance to do his stuff. He has several sequences that are solid laugh-getters. Miss Williams brings a swell figure to a role that makes little demand upon her as an actress. Rathbone makes the most of a short part.

Jack Cummings gave the film an opulent production. George Sidney directed.

CAST: Red Skelton, Esther Williams, Basil Rathbone, Bill Goodwin, Ethel Smith, Nana Bryant, Ann Codee, Francis Pierlot, Jean Porter, Carlos Ramirez, Donald Meek, Harry James and His Music Makers, Helen Forrest, Xavier Cugat and his orchestra, Lina Romay, William Hayden.

DIRECTION, Okay. PHOTOGRAPHY, Aces.

The Hitler Gang

Paramount 101 Mins.

STORY OF HITLER'S RISE TO POWER MAKES STRONG EXPLOITATION FILM. EFFECTIVELY PRODUCED.

No details and no punches are pulled by "The Hitler Gang" in setting down the case history of that disease known as Nazism. Under the guidance of Executive Producer B. G. De Sylva, who was assisted by Associate Producer Joseph Sistrom, the production resolves itself into a highly dramatic exposition of the growth of Hitler from a nobody to an arch menace.

The story has been retold in screen terms with marked simplicity and unusual clarity, moving smoothly and logically from incident to incident. The picture follows a straight narrative line with little attempt at creating suspense, often finding it difficult to escape the temptation to be sensational.

The exhibitor will profit handsomely from the fact that the film is one that offers a chance at the wildest sort of exploitation.

The film takes Hitler from the beginning of November, 1918, when we learn he is a victim of paranoia, to the moment when he reached the peak of his power. Unfurled is a saga of violence and infamy that touches on all the high and low spots in the Hitler road to power. It is natural that the picture should take some liberties for the sake of dramatic emphasis. Considering the film's purpose, one can well condone its doing so.

John Farrow has directed with firmness and directness.

The film is a parade of interesting character types, with the make-ups often being startling in their fidelity to the originals. Robert Watson plays Hitler as he is popularly pictured. He is ably assisted by Martin Kosleck, Victor Varconi, Luis Van Rooten, Alexander Pope, Roman Bohnen, Reinhold Schunzel, Tonio Selwart, Fritz Kortner and others.

CAST: Robert Watson, Roman Bohnen, Martin Kosleck, Victor Varconi Luis Van Rooten, Alexander Pope, Ivan Triesault, Poldy Dur, Helene Thimig, Reinhold Schunzel, Sig Ruman, Alexander Granach, Fritz Kortner, Tonio Selwart, Richard Ryen, Ray Collins, Ludwig Donath, Erno Verebes, Walter Kingsford, Fred Nurney, Arthur Loft, Lionel Royce.

DIRECTION, Good. PHOTOGRAPHY, Good.

Went the Day Well?

with Leslie Banks, Frank Lawton, Elizabeth Allan

Esquire 94 Mins.

EXCITING ENGLISH WAR DRAMA BRIMMING WITH SUSPENSE; SUPERBLY ACTED; ARTFULLY DIRECTED.

Gathering momentum and interest from the opening scene, this fine production builds to a very satisfying piece of entertainment, and is deserving of maximum playing time for general audience trade.

Under the fine directing hand of Cavalcanti there is hardly any wasted footage, and nearly every scene is underplayed to an advantage.

Michael Balcon has topped the elements of his production with an exceptionally fine casting job. Although Banks, Lawton, and Allan are listed as the leads; the list of characters in the supporting roles prove themselves to be equally as important and are impressively portrayed.

Employing the premise that all the Germans have won of England is a small plot of ground in a tiny graveyard located in the quiet little English village known as Bramley End, the film tells the story of a group of German paratroopers disguised as Royal Engineers who enter this community for the purpose of installing apparatus that would disrupt England's entire network of radiolocation prior to a full scale invasion within 48 hours.

The villagers unwittingly cooperate with these perfect English-speaking Nazis until Valerie Taylor discovers an apparently trivial item which ultimately leads to their detection and points to Leslie Banks, a respected member of the community, as a traitor to his country.

The Nazis master the situation and herd most of the community into a church, in an effort to continue their operations, until one of the children manages to get word to a neighboring town. This brings the Army on the run to clean up the situation. The entire German platoon is wiped out and buried in the tiny graveyard.

CAST: Leslie Banks, Basil Sydney, Frank Lawton, Elizabeth Allan, Valerie Taylor, Marie Lohr, C. V. France, John Slater, Johnny Schofield, Edward Rigby, Mervyn Johns, Muriel George, Thora Hird, Patricia Hayes, Harry Fowler, Eric Micklewood, David Farrar, Norman Pierce.

DIRECTION, Excellent. PHOTOGRAPHY, Fine.

Universal's 'Christmas Holiday' Reveals Deanna Durbin's Fine Dramatic Talent

IN Universal's "Christmas Holiday" Deanna Durbin, famed as a singing star, is shown in her first outstanding dramatic role and she will make herself many new friends. She will also keep the old ones, considering that she sings two numbers beautifully.

Miss Durbin is paired with Gene Kelly, a top box-office attraction, to form a new screen combination of broad and different appeal. Kelly has never given a bad performance since coming to films and his work here will do much to help maintain his reputation. Supported by Gladys George, Dean Harens, Richard Whorf and Gale Sondergaard, Durbin and Kelly have created something very attractive.

Joe Marks Passes, Was Show Vet

(Continued from Page 1)

the Marks moving picture theatre in that city, which is operated by 20th Century Theatres.

The Marks Brothers came from Christie's Lake ,near Perth, Ont., where their father, who came out from Ireland, pioneered over 100 years ago. Despite their many years on the road, the sons of the family maintained their link with the family seat, spending the summer seasons at Christie's Lake and eventually retiring there and at Perth.

While all of the seven Marks brothers were in the show business at one time or another, but five of them made it their life career, namely Robert, Joseph, Tom, Ernie and Alex, all of whom toured the country for many years with their own stock companies. John and McIntyre Marks only occasionally went on the road. There were two sisters, Olivia and Nellie. In their home locality, the entire family was known for its wit, music and song, long before the individual members and their stock companies enlivened the theatre life of Canada. Friends and associates all over the country will also long remember them for their generosity and warm-heartedness, while in the history of the theatre the brothers endowed their name with integrity and honesty.

Nathanson, Masters In New York

Paul Nathanson and Haskell Masters are in New York for a couple days on business. There's plenty doing around Odeon Theatres and Empire-Universal these days.

'Alaska' Preem

Various theatres in Alaska have been contacted by Monogram Pictures representatives with a view to staging the world premiere of the recently completed "Alaska" in the frozen north.

Britain Has New Angle on Crashers

Britain has found a new way of discouraging youthful theatre gate crashers. Instead of putting the kids out of the theatre they are now haled before a magistrate and fined for failing to pay the amusement tax. First such case was successfully prosecuted by the Leicester Square Theatre, London, recently. Taking advantage of the blackouts, the juveniles have been sneaking in through the exit doors.

Lines and Outlines

You'd have a pile if you had a buck for every rumored change in Canadian exchange circles. And there will be some important ones . . . Roy Castleman, a Montreal lad who spent a number of years across the line, will be United Artists' promotion representative here . . . Mae Bloom, sister of Dewey, passed away in Hamilton recently . . . Movie men, often accused to handing out corn, got some given them by Ed Wells, CMPPDA secretary, who raises the stuff. Ed had Child's roast thirty cobs . . . At the St. Louis convention of the IATSE the band played "O Canada" in tribute to the Dominion delegates when the proceedings were opened . . . In "Two Girls and a Sailor" Ben Blue and Jimmy Durante exchange the following dialect: Durante: "I'm an executive." Blue: "You're a dope." Durante: "One can be both!" . . . Dave Snider tells about the time he could see from the projection booth at the Orpheum, Toronto, that street car passengers were looking at the theatre and laughing. He went down for a look. The marquee read: "40,000 Horsemen and They All Kissed the Bride . . . "That's a horse on me," used to be a favorite hoisting crack but it became literal in the case of Jack Goldhar, UA's Detroit division manager, who is one of the local Goldhar theatre clan. The horse he was riding fell on him . . . The husband of Betty Graham, cashier at the Queen's, Hespeler, L/Cpl. Harry Graham, was killed in action in Italy.

* * *

Cupids Extraordinary

Jack Purvis and Lloyd Gurr, managers respectively of the Tivoli and Century, Hamilton, Ontario, handled a special job for Cupid locally.

The Century played "Snow White and the Seven Dwarfs" but had no stage for the units of Disney's models that came to town so Purvis lent his. In the second unit was Antoinette Chevonne, pretty dwarf measuring four foot two inches, on whom Disney based Sleepy.

The boys booked the unit for an appearance at HMCS Star, naval establishment, and there Tony met a sailor named Eddie Baker. Love. They're going to be married.

Purvis and Gurr, the old matchmakers, are tickled.

* * *

The Lead Sheet

Ben Smith popped in for a hello last week. He's a brother of Abe Smith, Regal's St. John man and is out of Albany, NY, from which place he adventures forth for PRC and the New York State Exhibitor, trade sheet. He brought regards to the Square from George Jeffery of UA, brother of Canadian UA's Bert . . . Another drop-in was outsize Morris Steinberg, musical director for Inter-State Theatres of Texas, Bob O'Donnell's 180-theatre chain . . . Post-war theatre race may lead to the revival of the adage, "If you can't buy out, buy in" . . . Senator Bouchard, whose revelations caused such a stir, owns a theatre in St. Hyacinthe, Quebec . . . One-line limn of Virginia O'Brien: The Melancholy Dame . . . Some filmites were talking about how to punish the Nazis. One named a certain distrib exec and said, "Make them work for him as salesmen" . . . Saw Tom Rutherfurd's dollar and a half (with tax) "Hamlet" at Ernie Rawley's last stand of the living drama, the Royal Alexandra. Sparse production and somewhat off the Elizabethan path trod by Geilgud and Evans but the drama critics did raves. Demonstrates the difference between the reviewing of films and stage drama. The flesh inspectors go all out regardless but the film checkers seem inclined to find something good in each poor film and something bad in each good one. Not a bad approach . . . In England film vaults are called "dumps".

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Outsider Led '42 Film Dough Derby

Individual salaries of top executives and stars in 1942 didn't come up to the amount made in commissions by an unknown newcomer, Sdney R. Fleisher, moving picture negotiator for the Dramatists Guild, who received $635,000 in 1942 from Twentieth Century-Fox. This figure puts him at the head of the USA treasury's first edition list of top salaries paid to individuals for personal services in that year.

Claudette Colbert led the star listing with $360,000 received in salary from Paramount Pictures compared with $240,000 in the previous year. Fred MacMurray was next in line with $347,333 from Paramount.

Some other Paramount salaries: Bing Crosby, $336,111; Paulette Goddard, $152,500; Bob Hope, $148,333 (Samuel Goldwyn Inc., Ltd., also paid Hope $100,000); Fredric March, $100,000; George Marshall, $131,708; Joel McCrea, $90,000; Raymond Milland, $130,125; Ginger Rogers, $245,000; Victor Moore, $103,125; Preston Sturges, $229,000; Franchot Tone, $121,000.

Dorothy Lamour received $127,416 from Paramount. Gary Cooper got $247,397 from Samuel Goldwyn Inc., Ltd.

Twentieth Century-Fox list included Don Ameche, $194,500; Jack Benny, $125,000; Henry Fonda, $167,625; Bryan Foy, $160,000; Betty Grable, $92,375; Sonja Henie, $100,000; Tyrone Power, $162,372.

Bette Davis received $220,000 from Warner Brothers. Other Warner salaries: Humphrey Bogart, $114,125; Olivia De Havilland, $79,916; Errol Flynn, $175,000; Cary Grant, $100,000; Ida Lupino, $142,175; Ann Sheridan, $82,333.

The amount paid L. B. Mayer, who led the list for 1941 with $949,765 received from Loew's, Inc., in salary and other compensations, was not included in the figures recently released.

Metro May Use B.C.

British Columbia territory, near Victoria, scene of the shooting of much footage for "Commandos Strike at Dawn" two years ago, may be used again by MGM for "Son of Lassie." Herman Webber, assistant director, favors the location.

MGM Loan Short

Metro-Goldwyn-Mayer will produce the special trailer for the Seventh Victory Loan, due in autumn, it was announced recently by J. J. Fitzgibbons, national chairman of the Canadian Motion Picture War Services Committee.

Ottawa Honors Stars, Jack L. Warner

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Division), which was attended by industry leaders and representatives of the Dominion and USA governments.

Don Henshaw of the National War Finance Committee, who presented the awards, paid high tribute to the Canadian Motion Picture War Services, which sponsored the production and distribution of the film.

"On behalf of the artists who participated in the making of 'The Shining Future,' I am both happy and proud to accept this plaque. I know I speak for every one of them when I ask Mr. Henshaw to carry back to his government the message that we regard it as an honor and a privilege to have been of service to our good friend and neighbor, the Dominion of Canada," said Mr. Warner.

"I hope that long after the picture has served its purpose of helping the Canadian Government to sell War Bonds it will be remembered as still another way in which friendly nations united together in a common cause to help defeat a common enemy.

"On behalf of the whole motion picture industry, I want also to thank Mr. Henshaw, Mr. Griffis, Mr. Gamble and Col. Hanson for their generous statement. The use that our war government and our armed services have made of the motion picture and the extent to which they have called upon us for assistance constitutes a milestone in the development of the film as a means of carrying information and inspiration to large numbers of people.

"The war is still with us. There must be no last-minute realization lest complete victory — the only kind that counts — slip through our fingers. But we who make motion pictures must not forget that the pictures we are making today may play to audiences that have seen the end of the war. It is timely—it is urgent—that we think carefully about the kind of picture we will be releasing to the world at that time. I am sure that every motion picture producer agrees that the motion picture with its great potential power to do good must not be content with entertainment alone. I know that in the years after the war, just as during the war, our total product will include many pictures that will carry the great truth of our times.

"Looking ahead, I venture to suggest some principles that should serve as a guide to us all. They are principles which the founders of this country knew very well but which many were forgetting until war came as a powerful and tragic reminder of their external truth.

"There are six points—six messages — which postwar pictures must carry to the American people and to the world: 1. Every one of us is responsible for safeguarding our great heritage of freedom; 2. Every one of us must remember that freedom if taken for granted can be lost: 3. We must be quick to recognize the forces that will destroy freedom: 4. We must be physically able to put down those forces if they attack us: 5. We must be morally able to keep them from developing within our country: 6. We must never forget that the world cannot exist half-slave and half-free.

"In the postwar world motion pictures must have the same freedom of expression as is guaranteed to the press and the spoken word. We must be constantly on the alert to resist all forms of dictation or attempted regulation. We must refuse to be intimidated from expressing our honest convictions on the screen.

"As Anthony Eden pointed out, we are fighting not just to win a fight, but to win a world in which our children and their children can know the security of peace and freedom. That struggle will go on even after the Axis has been defeated. It may go on for ten years after the war.

"These will be the critical years in which the motion picture can be of real service in dramatizing the issues of the day and keeping alive our traditions and ideals. The tribute which these gentlemen here today have paid to the service of the motion picture in winning the war should inspire us and remind us of our responsibility to work for a strong America which will be secure in a peaceful world. That way, we in motion pictures, can in some measure help to discharge our debt to our fighting men."

New Theatre Planned For Calgary, Alta.

A post-war theatre will be erected in Calgary, Alberta, when restrictions are removed for interests represented by Harry Cohen, sales manager of General Distributors, 130 9th Avenue W.

Cohen purchased a 12-lot site from the city for $2,082.

Calgary, with a population of almost 90,000, has 11 theatres now. It has been rumored that various interests have plans under way for new theatres.

Jim McGarrigle Plenty Chipper

If you wish proof that freedom from worry will pay dividends, not in cash, but in mental and physical health, you can find it in Jimmy McGarrigle of Saint John, New Brunswick, whose diversified activities have included being a pioneer film exhibitor. Three and a half decades ago he was operating picture theatres in Liverpool, Bridgewater and Shelburne in Nova Scotia and Charlottetown on Prince Edward Island. Before establishing himself as a theatre operator he did advance work on behalf of film features that were road shown through the central and maritime provinces.

Jimmy was also advance agent and an actor with touring dramatic repertoire troupes through the maritimes and Newfoundland, including the old Klark-Urban Company, routed through the Atlantic region each year for about 25 years. Too, McGarrigle was in advance for carnivals covering the maritimes and New England and was on advertising and emcee for fall fairs held in the maritimes. For sports events, chiefly boxing, he has been a picturesque announcer. He is an authority on ring lore and baseball.

Although in the seventies, Jimmy is as chipper as the average man of half his age. His basic philosophy is to steer clear of all worries. "I eat regularly and sleep like a top," says he.

As a reminiscencer and raconteur, the debonair and jaunty old line exhibitor and all-round entertainment promoter has few superiors. He has a remarkably retentive memory. Is handicapped in personal contacts by defective vision, but even at that, can identify immediately anybody he has not seen for many years and at one look. As for names and approximate or exact dates, he can remember them promptly. He is a firm believer in money being unable to achieve happiness for the possessor. His theory is to adjust oneself to all circumstances that develop, adverse or otherwise, and above all, to hold aloof from worry. In recent years he has been a salesman of novelty merchandise and travels considerably through New Brunswick and Nova Scotia.

Memory of Howard Honored in Britain

Tributes to the memory of Leslie Howard were paid by nearly 200 British film men at the Denham Studios recently. Speakers, among them Del Guidice, Michael Powell and Lord Grantley, expressed the deep regret of all present at the loss sustained by films everywhere.

'Mr. Winkle Goes to War' Fine Comedy Film From Columbia

IN "Mr. Winkle Goes to War" Columbia has an excellent comedy with special appeal to women. It has an unusual interest for men too, for Edward G. Robinson plays a man of 44 who is drafted in the army. It's time youthful recklessness was passed up for a study of the fortyish fellows and their miiltary difficulties.

In this instance Robinson is a nice fellow who wants to open a "fixit" store in the face of his wife's disapproval. Their differences are ended when Eddie is drafted, goes overseas and becomes a hero. It's a very human story. Those who help make it that are Ruth Warrick, Ted Donaldson, Bob Haymes, Richard Lane, Robert Armstrong and Richard Gaines.

There's one song, part of a swell musical score by Carmen Dragon and Paul Sawtell.

Rank Wins Opening Battle

Deal With Emp-U and Presence of John Davis, Odeon British Chief, Draws Canadian Interest

EMPIRE - UNIVERSAL'S coming distribution of 19 features from studios controlled by J. Arthur Rank and the presence in the Dominion of John Davis, general manager of Odeon Theatres of Great Britain, a Rank company, has focused attention on Rank's Canadian intentions. Because of the similarity in name of the British theatre company to Odeon Theatres of Canada and because Empire-Universal, like Canadian Odeon, is a Nathanson enterprise, the film world has become interested in the possibilities of a theatre deal between the British and Canadian companies. The presence of Davis at the recent Empire-Universal convention was interpreted as indicating a future alliance.

Paul Nathanson has denied that any arrangement had been entered into between Rank and he, saying that he hadn't even been approached. It is hard to believe that Rank, who has admitted that he is interested in sharing the exhibition fields of the British Empire and Europe, will pass Canada up. Not so long ago a British trade paper announced that Rank had joined his interests with those of the Schlesinger circuit in South Africa and Odeon in Canada. This led to a half-hearted retraction.

One thing is sure—if Rank wants to open up in Canada, nothing will deter him. The manner in which he brought Hollywood to terms indicates that he is a man who will not take no for an answer. Win or lose, he is a fighter.

Overnight Rise

It is but a few years ago that Rank seemed to rise from nowhere to challenge American domination of world production, distribution and exhibition of motion pictures. Eight years ago he, a staunch Methodist, founded the Religious Film Society.

He was soon drawn to the commercial film industry. Armed with a fortune acquired in the flour milling industry, a keen brain and aggressiveness, he has made unprecedented progress. Today he controls British film production and almost 1,000 of Britain's 4,500 theatres. With associates he now owns films and theatre companies capitalized at $65,000,000—and that, it seems, is only the beginning. He is frank about his international ambitions and Hollywood has concluded that he would make a better ally than an opponent.

At first Hollywood wouldn't talk terms and prepared to fight Rank on his own ground by investing $50,000,000 in British production. Rank countered by indicating that he would fight Hollywood right in the USA by opening his own distribution exchanges, seizing the European market and perhaps producing films on this continent. To this end he formed Eagle-Lion Distributors and staffed it with British and Americans.

The world market provided Hollywood with from 40 to 60 per cent of its annual return, although wartime boom business at home and in unconquered countries has more than made it up.

British films received such poor distribution in the USA that a British newspaper correspondent in New York called that country the "graveyard of British films." Rank, pointing out the outstanding support American films received in his country, asked reciprocity. Hollywood, accustomed to its own way, didn't grant it quickly.

It's Different Now

It was Rank's contention that he could battle Hollywood the world over on even terms within four years. He admitted freely that British films had little international appeal and resolved to correct this. In little time he had established his sincerity in the minds of American film authorities.

"If some of the British films made during the past year under unfavorable conditions may be considered samples of how British technique of film production is progressing," said Nathan D. Golden, chief of the motion picture unit of the USA Bureau of Foreign and Domestic Commerce, in 1943, "the British bid fair to become our greatest competitors in the film markets of the world."

Rank invited Hollywood to co-operate. "We cannot, on the British market alone, recoup our costs of production," he told the British press. "Therefore, without a world market, we shall be strangled." He wanted more playing time for British films and was willing to spend $30,000,000 to open his own exchanges. "If a fight were forced on me," he said, "I am ready and in a position to fight back." The fact that he was strategically located for the establishment of his own stars and the conquest of the European markets made Hollywood think. There was talk that he has prefabricated theatres ready for erection in demolished Europe as soon as peace comes.

Now Twentieth Century-Fox, through President Spyros Skouras' arrangement with Rank, is distributing ten British features in the USA and United Artists' is negotiating for the handling of all Rank-produced films for the American market.

Today Rank's position is such in the film world that no major move is even hinted at without everyone wondering where the British leader comes in.

J. ARTHUR RANK

Empire-Universal List

Those films produced by Rank-cotrolled units to be distributed in Canada by Empire-Universal during the coming season are:

This Happy Breed, a Noel Coward production in Technicolor, already proclaimed as a great film.

The Demi Paradise, starring Laurence Olivier.

Candlelight in Algeria, with Carla Lehmann and James Mason.

The Gentle Sex, a Leslie Howard production.

The Lamp Still Burns, Leslie Howard's last production before his death.

English Without Tears, a gay comedy.

The Tawny Pipit, a comedy-melodrama with Bernard Miles and Rosamond John.

The Flemish Farm, adventure melodrama with Clive Brook, Jane Baxter and Clifford Evans.

The Man in Grey, starring Margaret Lockwood, James Mason and Phyllis Calvert. An action romance with escapist element.

Millions Like Us, starring Eric Portman. Story of the adventures of three girls, which features comedy.

Secret Mission, with Carla Lehmann, Hugh Wilson and James Mason.

King Arthur Was a Gentleman, starring Arthur Askey, rated as Britain's top comedian last year.

Dear Octopus, with Margaret Lockwood.

Bees in Paradise, a musical starring Arthur Askey.

They Met in the Dark, a mystery romance.

Band Wagon, a musical with Arthur Askey, Patricia Kirkwood and Jack Hylton and his Band.

He Found a Star, starring Sarah Churchill and Vic Oliver.

Miss London Unlimited, with Arthur Askey and Evelyn Dall.

Time Flies, with the fast-rising comedian, Tommy Handley.

Many of the player are of established popular appeal in Canada and two, Carla Lehmann and Eric Portman, are from Winnipeg and Halifax respectively.

MGM
Dragon Seed
GIANT
NEWSPAPER
MAGAZINE
RADIO
CAMPAIGN
M-G-M's MIGHTY PRODUCTION
of Pearl Buck's Famed Novel
"DRAGON SEED"
KATHARINE HEPBURN
WALTER HUSTON · ALINE MacMAHON
AKIM TAMIROFF
TURHAN BEY
HURD HATFIELD · J. CARROL NAISH
AGNES MOORHEAD · HENRY TRAVERS
ROBERT BICE · ROBERT LEWIS
FRANCES RAFFERTY · JACQUELINE DeWIT
Screen Play by Marguerite Roberts & Jane Murfin · Based on the Novel by Pearl S. Buck
Directed by JACK CONWAY and HAROLD S. BUCQUET
Produced by PANDRO S. BERMAN · A Metro-Goldwyn-Mayer Picture

WATCH IT GROW!

Another Big M-G-M World Premiere at Radio City Music Hall follows record-breaking "The White Cliffs of Dover."

Jules Leven Presents

Elementary Box

WILLIAM BENDIX

and

in Eugene O'Neill's prize.

THE HAIR

means

↑ People rushing into

OFFICE STUFF!

SUSAN HAYWARD

Winning Play

THE HAIRY APE

your boxoffice!

Ready NOW at U.A

Two of Kennedy Clan Lost in Action

Walter Kennedy, manager of Sovereign Films, lost two nephews in military action recently. Captain Ted R. Licence of Freeport, New York, was lost recently when his plane went down in flames during his 48th mission with the USAAF. His brother Ralph was killed in action at St. Lo with the infantry. Another brother, Robert, is with the US Navy.

St. Kitts Fire Drill

Five theatre staffs of St. Catharines, Ontario, held a fire drill last week before local fire control officials and demonstrated how quickly panic could be overcome and the theatre emptied.

The drill, sponsored by the St. Catharines Managers' Association, was held after an evening performance at the Lincoln and was supervised by Manager Roy M. Miller.

Royalties Booklet Available to Exhibs

The Musical Protective Society of Canada has issued a booklet entitled "Facts About Musical Copyright," which contains much information of value to exhibitors. It may be obtained gratis from the office of the organization at Four Dundas Street East, Toronto.

New Aide for Republic Prexy

Edward Walton, formerly Republic's Midwestern district sales manager, was last week appointed executive assistant to president James R. Grainger. He was also named assistant general sales manager.

Theatre Struck

Lightning struck the roof of the Royal, North Bay, Ontario, recently, doing slight damage and suspending the showing for a little while.

Woman Made PRC's NY Branch Manager

Frances Kulick has been appointed branch manager of New York's PRC office, the first femme to boss an exchange. Brother Bert, now in navy, is NY franchise holder and Sid, another brother, is PRC eastern division sales manager.

Radio Boost For 'Thunder Rock,'

"Thunder Rock," Esquire drama which held over at the Hollywood, Toronto, got a national boost with the presentation over CBC of excerpts.

PICTURE PICKUPS

by TAD REEVES

Flashback on a Flashback

A while ago our columns carried John C. Green's own story of the coming of the first motion pictures to Canada. Jack, now 77 and still going strong with a magic show, was travelling with a medicine show when he heard about Edison's invention. He wrote to the Canadian agents and got a crack at running the films for the Ottawa Street Railway Company.

It was pointed out here that there is a letter from Edison to the Holland Brothers of Ottawa which indicates that films were shown in Canada in April, 1894, the year the Kinetoscope was perfected. Green says he exhibited Canada's first film in July, 1896. Now Jack Green, anyone will tell you, is a hard cookie. He is rough, tough and hasty and always ready with a Why Not and What For? On reading the editorial comment pointing out the discrepancy, Jack wrote back to say that he might have slipped up on a couple of years but that he had still exhibited the first reel in Canada.

It is a matter of pride with Jack that despite his 77 years his mind and memory are as keen as of yore. It was implied otherwise here.

Jack Green Was Right

Jack was right and this periodical's report was wrong. The Kinetoscope was first demonstrated in Canada in 1894 but projection of films on a screen did not reach the public as entertainment until 1896. This was done through the Vitascope, also manufactured by Edison. The place was the New York vaudeville show of Koster & Bial and the date was April. Jack Green showed Canada's first film in June.

Green travels with eight trunks of magic paraphernalia and recently, at a display of magician's bills, his was placed next to that of Dante. He tells one swell story of an adventure in Sudbury, Ontario, when that mining city had a population of 500.

Jack had a trick in which he opened a stew pan and revealed a rabbit in it. He usually borrowed a ring from someone in the audience and placed it on his wand. The ring was removed by his wife, behind the curtain, who tied it to the neck of the rabbit with a ribbon. The cover of the pan was lifted again and the rabbit was shown with the ring. The audience was always mystified.

But one day the rabbit died and his wife decided that Jack was to use a cat that had been hanging around backstage. He did and his wife attached the ring, a wedding symbol borrowed from a honeymoon bride in the audience. When Jack lifted the cover to complete the trick, pussy, apparently frightened, ran for it, ring and all.

Jack spent two days scouring the alleys but never did catch that cat. His wife got him out of the jam by buying the bride the best ring in town.

It was in 1889 that this happened. In 1929 Jack Green played Sudbury again. A man, followed by a bunch of kids, spoke to him. They were his grandchildren.

"Are you the man," he asked, "who lost my wife's wedding ring?"

* * *

Maybe He's Too Honest

Arthur L. Mayer, manager of the Rialto, New York, and a well-known figure in the industry, says some interesting things in "Premature Obituary—the Adventures of a Movie Theater Operator," an article in the August issue of Harper's.

"The nearest approach as yet devised to make a living without working," writes Mayer, "is the management of a first-run motion picture theatre."

The stool pigeon.

* * *

It's a Living

Gary Hogarth, Kingsville, Ontario exhibitor, is president of the local Lion's Club. That organization is busy right now holding a building bee for a Boy Scouts' clubhouse. That's where Gary spends his spare time. That's where you have to sell him films these days.

On that scene wandered George Altman, peddling Warner products. He tracked Gary to his lair. But he was too busy to listen. So George took his coat off and went to work beside Gary.

Anyway, George, there's nothing like learning a trade.

CHARLES P. CASHMAN

Charlie, Photo-Engravers representative to the trade, has just been made Commissioner of Oaths for Toronto, including York County, by the Governor-General of Ontario. He is a Councillor of York Township.

$30,000 Fixup Job For Rialto, Trail, B.C.

Reconstruction of the Rialto Theatre, Trail, British Columbia, owned by Antonio Lauriente, is getting under way immediately following granting of a construction license from the Federal construction controller, Ottawa. The building recently was damaged by fire.

Rebuilding operations will entail an expenditure of approximately $30,000 and are to be carried out by S. A. Lazareff. Alterations will include construction of a new projection room, exit stairs and lobby foyer. Some 630 seats will also be installed.

Plan Sudbury House

An unnamed buyer has acquired property in Sudbury, Ontario, for the building of a theatre. Sudbury, with a population of 33,000, has four theatres totalling 3,861 seats.

Aussie Movie Fans

At least once weekly, half of the total number of 7,000,000 Australians attend the movies, according to Herb McIntyre, Universal's Australian manager.

Hicks Named Para International Prexy

John W. Hicks, vice-president and member of the board of Paramount Pictures, was last week appointed president of Paramount International Films, Inc., the company's new foreign distribution subsidiary. George Weltner was elected vice-president; Milton Kirschenberg, treasurer; and Norma Collyer, secretary.

UA May Be USA Rank Outlet

Top budget films produced by J. Arthur Rank companies will be distributed in the USA and Latin America by United Artists under the terms of a deal expected to be signed soon by Rank and Gradwell Sears, representing United Artists.

United Artists will distribute Rank features budgeted from £150,000 ($600,000) upwards for two years. Lower budget Rank product will be distributed in the USA on a semi-state rights basis. The contract was planned in New York by Sears and Edward Raftery, acting for United Artists, and Arthur Kelly for Rank with the aid of Spyros Skouras.

Kelly, has set a distribution contract with Nat Saunders of English Films, Inc., an independent foreign film distributor, which is to be completed following the arrival in New York of John Davis, head of Odeon Theatres and personal representative of Rank.

This contract does not infringe on the terms of the Twentieth-Fox-Rank contract under which Skouras is to distribute only films jointly made and supervised by Darryl F. Zanuck.

Henry MacNeil Dead

Henry MacNeil, 73, Maritimes film pioneer, passed away in New Glasgow, Nova Scotia, last week.

Paramount Program Is Plenty Varied

(Continued from Page 1)

Bracken and Gil Lamb; "National Barn Dance," starring the radio troupe; "Incendiary Blonde," the story of Texas Guinan, starring Betty Hutton in the title role and Arturo de Cordova; "Road to Utopia," re-uniting Bing Crosby, Bob Hope and Dorothy Lamour; "Bring on the Girls," starring Veronica Lake, Sonny Tufts, Eddie Bracken and Marjorie Reynolds; Mark Sandrich's "Here Come the Waves," tri-starring Bing Crosby, Betty Hutton and Sonny Tufts, and "Out of This World," starring Eddie Bracken, Veronica Lake and Diana Lynn. Of these nine, three are in Technicolor.

Seven of the pictures are comedies. Preston Sturges' "Hail the Conquering Hero," leads off the last block for the current season's product. "Our Hearts Were Young and Gay," film version of the Cornelia Otis Skinner-Emily Kimbrough best seller, starring Diana Lynn and Gail Russell in the title roles is straight comedy. "Practically Yours," co-starring Claudette Colbert and Fred MacMurray was directed by Mitchell Leisen. The last two of the Aldrich family series, "Henry Aldrich Plays Cupid" and "Henry Aldrich's Little Secret" are in this category. Currently in production are "Murder, He Says," Fred MacMurray's final for Paramount, and "A Medal for Benny," starring Dorothy Lamour and Arthuro de Cordova.

The studio lists six dramas, starting with Mark Sandrich's "I Love a Soldier," co-starring Paulette Goddard and Sonny Tufts. In this listing are "The Great Moment," Preston Sturges as director; "Till We Meet Again," starring Ray Milland and Barbara Britton; "The Man In Half Moon Street," with Nils Asther and Helen Walker; "And Now Tomorrow," from Rachel Felds best-seller, starring Loretta Young, Alan Ladd and Susan Hayward; currenly in production is "Two Years Before the Mast," starring Alan Ladd, Brian Donlevy, Bill Bendix and Esther Fernandez.

Four action pictures, including Pine and Thomas' "Gambler's Choice, "Dark Mountain, "One Body Too Many" and "Double Exposure".

Three major productions are historical romances. Now being readied for re-release is C. B. DeMille's "The Sign of the Cross," with a prologue added. Soon to be released in key spots is "Frenchman's Creek," photographed in Technicolor by Mitchell Leisen and starring Joan Fontaine and Arturo de Cordova. In production is "Kitty," story of London in 1780, starring Paulette Goddard and Ray Milland.

Two mysteries are on the list with "Double Indemnity," directed by Billy Wilder and starring Barbara Stanwyck, Fred MacMurray and Edward G. Robinson. "Indemnity" is waiting release. In production is "Her Heart in Her Throat," starring Joel McCrea and Gail Russell.

Final picture on the list is one "The Hitler Gang," which fits in no category, being action, history and drama, according to studio officials.

Of the 28 pictures announced for release in 1944-45, Paramount's executives have announced that they will continue this scheme of diversified production, feeling that this what filmgoers want.

Esquire Films' Soviet Film Festival drew such crowds at the Victory, Toronto, that "You could hardly get near the theatre," according to Jack Karr, Daily Star reviewer. The Festival is made up of three showings of double bills, each occupying the theatre for two days. Pictures teamed are "Baltic Deputy" and "Country Bride," "Chapayev" and "Gypsies," "Professor Mamlock" and "Beethoven Concerto."

Hand, Rank Talk Cartoon Deal

David Hand, for 14 years supervising director of Walt Disney Productions, is negotiating with J. Arthur Rank to organize an independent cartoon unit in England for the production of animated feature cartoons under his direction. Hand, who supervised almost every important film to come from the Disney studios, terminated his contract with that company last week.

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20 IN TECHNICOLOR

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Screen Play by Winston Miller · Dances Staged by Geneva Sawyer